

Chapter 3

THE CREATION OF MISHRA RAGA AND ITS ANALYSIS

As discussed in the previous chapter that to create a mishra raga is for an intellectual pleasure. It is a creation or process of "Navrang Nirmal".

To create mishra raga firstly one has to decide which ragas will be used or which rangang will be used. After mixing two or three ragas the newly created mishra has to be Ranjak which is the basic element of a raga.

रंजयति^c रग : | otherwise it will give a mechanical mixture of the ragas without any Rasa Nishpati or pleasure and newly created mishra or Sankirna raga should have wide or adequate tonal structure for its smooth, easy elaboration. If performer finds any difficulty to elaborate it; obviously the audience will not get any pleasure from its rendering.

Some basic factors are as follow that are formed in Mishra -Sankirna rāgas which are in practice.

- (1) Having common phrases : i.e. Bageshri Bahar.

In this raga there is a combination of raga Bageshri and raga Bahar in which ग्म नी सा सा म is common phrase.

- (2) Common get up : i.e. Jogi -Asawari

In this particular raga there is a combination of Jogiya and Asawari (Komal Rishad) in which रे म प, म प सा is a common phrase.

- (3) Prominence of Ma and Pa : e.g. Kausi-Kanada (Malkauns ang)

In this particular raga नि सा म , ग्म ग्म म ग्म रे ग्म , नि प phrases are used and there is a prominence of Ma and Pa (म यम पंचम पादत्व्य).

- (4) Same tonal structure (अग सादृश्य) e.g. Bhoop Kalyan

In this raga गरेसा, सारेग, गरेग, गरेगप, प सा

- (5) One Little phrase acting as a counter point or turning point

This is found in mishra raga variety of Bahar (म), Malhar (प) Kanada (रे) , Sarang (प), Nat (रे) , Kedar (म) prakar

- (6) Common (same) nature : Saman Prakruti

Combination of Adana and Bahar

[In practice combination of two ragas known as Jod raga and combination of more than two ragas known as Mishra or Sankirna but we may be categorised them in one category i.e. Mishra raga]

In practice it is found that ragas which are used to create mishra raga must be compliment (पोषक) to each other.

Mishra ragas with Bilawal kalyan, Bhairav, Kanada, Bahar, Todi, Malhar, Nat, Sarang kedar are more popular and are rendered in performance too.

The following categorisation may be useful for the creation and the analysis of a Mishra raga.

CATEGORY -1 :

Raga; the particular raga's name give us illusion that it may have particular two ragas mixed, but it is not a fact e.g.,

Raga Gaud sarang : In fact it is not a mishra raga but from its name one may have confusion that it is created with a combination of Gaud and sarang.

Tilak kamod : In fact it is also not a mishra raga and there is no such raga like Tilak is existing or in practice. It is not a combination or Mishran/Mixture of Tilak and Kamod.

DesGaud : Again like Tilakkamod, Bhimpalas Gaudsarang it is also giving us an impression that it is a combination of Des and Gaud but infact it is a mixture of Shree and Bhairav raga.

Purvang Shree
सा रे रे प (Shree)
रे रे प (Shree)

Utarang Bhairav
रे सा, सा नी प नि सा (Bhairav)
प प नी प नी सा (Bhairav)

Thus the raga DesGaud is not a mixture - combination of ragas Des and Gaud.

Gopica Vasant: This looks like a variety of vasant or Prakar of vasant. Infact it has no relationship with raga Vasant. Raga Gopica Vasant has Purvang of Raga Malkauns and Utarang of Raga Janupuri Rishabh is ommited.

सा नी सा ग सा, म ग सा (Malkauns)
म प ध प ध नी ध प (Jaunpuri)
ध म ग म ग सा (Malkauns)
म प ध नी सा (Jaunpuri)
सा नि ध प, ध म प (Janupuri) ग म ग सा (Makauns)

Thus we find that The phrases of Raga vasant i.e. मे ध सा ध सा नि ध प, मे ग मे ग have no relationship with raga Gopica Vasant and so it is not a Vasant prakar.

In this way we can catagorise ragas. In catagory one which name shows us a type of mishra raga but it may not be a mishree of the given two ragas.

CATEGORY 2 :

In this category we may categorise such ragas that they can be easily identified by their names which gives us clear idea that which ragas are used for the combination.

The first name is to be given to prominent raga or Principal raga and other second name should be given to subordinate raga. (प्रबल और गौण)

In this particular category we may discuss the combination Bahar, Kanada, Malhar, Sarang, Bilaval, Kalyan, Bhairav, Kedar, Nat with other raga or the Ragas of Bhar, Kanada, Bilaval, Kedar, Bhairav, Kalyan, Melhar, Nat etc. with other Raga or the ragas created by combining ragnang of Bahar, Kanada, Biaval, Kedar, Bhairav, Kayan, Mahar, Nat etc. with other ranganga.

- (1) Vasant Bahar : The name itself is self explanatory that it is a combination of vasant and bahar. This raga has full flexibility in its elaboration. There is no compulsion of limit regarding Purvang and Uttarang. It has a rotation of one after another i.e. in purvang vasant in uttarang is Bahar. It may be vice-versa. Normally sudhha madhyam is a turning point in this raga to change to any of the two e.g.,

Vasant : मा ध॑ रे॑ सा, नि ध॑ प मा ग मा डग मा ग रे॑ सा

Bahar : सा म म प ग॒ म नी॒ प म नी॒ ध नी॒ सा

Vasant : रे॑ सा नी ध॑ प Bahar : म प नी॒ प ग॒ सा ग मा ध॒ सो रे॑ सा (Vasant) रे नी॒ सो नी॒ प (Bahar) मा ग मा ग रे॑ सा (Vasant)

- (2) Bhairav Bahar : It is a combination of Bhairav and Bahar, but it has a fixed pattern of Purvang and uttarang i.e. Bhairav and Bahar respectively. Shudhha madhyam is a turning point to change the pattern or a tonal structure.

ग॒ म ध॑ ध॑ प, ग॒ म रे डड सा - Bhairav

सा म म प ग॒ म नी॒ ध नी॒ सा - Bahar

म प ग॒ म नी॒ प म (Bahar) ग॒ म रे सा (Bhairav) at the end of every aalap.

प म ग॒ रे रे॑ सा should be taken as it is a special phrase for Bhairav bahar.

- (3) Bageshri Bahar : It is also a mishra raga having a combination of Bageshri and bahar. Purvang Bahar and uttarang bageshri.

सा रे सा नि ध॑ सा (Bageshri)

सा म म प ग॒ म रे सा (Bahar)

ग॒ म ध॑ नी॒ सो (Bageshri)

रे नी॒ सो नी॒ ध (Bahar) म नी॒ ध सो (Bageshri) नी॒ प म प ग॒ म रे सा (Bahar)

- (4) Hindol Bahar : Known as Bahar Prakar and as per Pt. Dinker Kaikini it is a most difficult one to perform as both the ragas have same nature. It has a combination of raga hindol and bahar, which has hindol in Purvang and Bahar is in uttarang,

सा ग मा ग सा (Hindol) सा म म नी॒ ध ध नी॒ सो नी॒ प (Bahar)

मा ग मा ग सा (Hindol) म ध नी॒ सो रे रे॑ सा , सो नी॒ सा रे सा नी॒ ध (Bahar) ध मा ग मा ग सा (Hindol)

- (5) Kanada Bahar : It is a combination of (Adana) Kanada and Bahar, having Bahar in Purvang and Kanada (Adana Kanada) in Uttarang.

ध नी सा सा रे ग ड म रे सा (Kanada) सा म म प ग म रे सा (Bahar) म प ध नी सो (D.K.) रे सो नी सो नी ध, ध नी सो (Bahar) सो नी प (Bahar) म प ग म रे सा (D.K.) (दृष्टव्य कौजि)

ग म रे सा phrase is common in Kanada and bahar. While showing (performing) Kanada (all types) it must be sung or played with vibration (आन्दोलित), where s in bahar it is not with vibration. In this particular kanada Bahr the turning point is Pancham.

- (6) Rageshri Bahar : It is a good combination of raga rageshri and bahar.

Raga Rageshri has ग म रे सा phrase while raga bahar has ग म रे सा phrase both are opposite (विपरीत) phrases to each other, the combination of Rageshri and Bahar gives us an intellectual as well as an asthetic pleasure.

[Some of experts has second opinion for Purvang and Uttarang.]

This combination has purvang of Rageshri and uttarang of Bahar raga respectively.

ध नी सा ग म रे सा (Rageshri) म ध नी सो नी प (Bahar) ध ग म रे सा (Rageshri)

The prominent raga is Rageshri. Most of the experts has a opinion that ग म रे सा phrase should be avoided while showing Bahar anga in this combination .

- (7) Kedar Bahar : It is a combination of (मिश्रण) Kedar and Bahar. This has also flexibility for Purvang and uttarang for to elaborate raga. It is not compulsory to have Kedar in purvang and uttarang with Bahar. It may be a vice versa too. It has a turning point with sudhha madhyam.. e.g.,

सा म म प ग म रे सा (Kedar) (Bahar) (kedar) (Bahar)

[When ever we are using the phrase, (komal - Flat Gndhar) should not be vibrated for bahar ang. In Kanada anga is vibrated]

[All India radio Archieve Central has a recording of Pt. Vinayakrao Patwardhan Raga kedar - Bahar]

- (8) Jaun Bahar : It is a combination of raga Jaunpuri and Bahar. Pancham Swar is a turning point.

It has a some typical charachteristic like in aroha Jaunpuri (Aroha - Purvang) and Avaroha Bahar (uttarang) In avaroha - Purvang Jaunpuri and Avariha Uttarang Bahar.

All India Radiq Urdu Services has a recording of Pt. Ratnakar Pai - raga JaunBahar.

सा रे म प ध नी ध प (Jaunpuri) म प नी प, म प ग म रे सा (Bahar)
म प ध नी ध प (Jaunpuri) म प ग म नी ध नी सो रे नी सो (Bahar)
सो नी ध प, ध म प (Jaunpuri) नी प म प म प सा (Bahar)

In Jaunpuri Dhaivat Nishad Swar is a komal where as in Bahar it is a shudhha Dhaivat and also shudhha Nishad. Gandhar is komal in both the ragas. Other Bahar Prakar we may incorporate like Tilang Bahar, Palas bahar, Kati Bahar, Pat Bahar (Patdeep and bahar) Adana Bahar, kaunsi Bahar (Malkauns Bahar), Khamaj Bahar, Lalit Bahar, Ram Bahar (Ramkali Bahar, Jayant Bahar (Jayjayvanti and Bahar), Jog Bahar, Paras Bahar, Suha Bahar, Sohani bahar, Maru Bahar etc.

-: Some important points for Bahar Prakar :-

- (A) Most of the Bahar prakar have shudhha madhyam as a turning point from where we can turn to other raga.
- (B) ग म रे सा phrase is not used always in Bahar prakar., like Rageshri Bahar - where it is also shudhha which is prominent in rageshri, while showing bahar ग म र सा is not used.
- (C) Bahar combination with raga having tivna madhyam ग म रे सा is used even if raga has phrase like ग म रे सा and ग म रे सा e.g., Sohani Bahar and vasant Bahar.
- (D) म नी ष नी सा phrase is always used all Bahar prakars, Any combination having Dhaivat sudhha or Komal म नी ष नी सो is always used.
- (E) नी ष and ग म रे सा phrases are also used in kanada prakar. To save the confusion म नी ष नी सा and म प ग म phrases are used for Bahar in Bahar varieties (Prakar).
- (F) It is also found that Bahar may be combined with morning, noon, evening and night ragas. [Like Lalit Bahar , Bhairav Bahar, Sarang Bahar, Kedar Bahar etc.]
- (G) Time for performing Bahar Prakar : Raga Bahar is always performed in season like spring at anytime but generally it can be performed just before midnight, but combination with bahar or any Bahar prakar if we want to perform, we have to keep in mind that which is used for combination.
It is found that raga which is used for Bahar combination that raga's time is used for performance e.g.,
Bhairav bahar : It is a morning raga as Bhairav is performed in morning only.
Rageshri Bahar : As Rageshri has a time to perform at night raga Rageshri Bahar is performed in night only.
- (H) All combinations of Bahar or all Bahar prakar have Shadhav- Sampurna or Sampura Sampurna Jati (Gender) none of have Andhav - Sampura jati.

[Thus we may generalise the criteria or points for Bahar prakar.]

Now we will discuss about Kanada prakars (In category 2 only.)

KANADA PRAKARS :

(1) Kafi Kanada :

In this combination of Kanada raga Kafi is combined or mixed with Kanada.

[Kanada anga can be shown in two ways (1) Nayaki, (2) Darbari]

Pancham (प) is a turning point swar to combine Kafi and Kanada. In Purvang Kanada and in Uttarang Kafi may be combined, but in practical point view one cannot be stuck to this i.e. Purvang Uttarang.

गम रे सा (Kanada) रे गम प म प (Kafi)
सा रे नी ध प (Kafi) म प गम रे सा रे डसा (Kanada)
म प ध नी सो (Kafi) गम रे सो (Kanada)
रे सा नी ध प ध प म प (Kafi) नी प म प गम रे सा (Kanada)

An identical phrase of Raga KafiKanada is रे गसा रे नी ध प. The Swar gandhar is used in two ways i.e. kafi - Arohatmak For Kanada with vibration and Vakra swaroop.

(2) Kaunsi Kanada : In practice we have atleast three to four types of Kaunsi Kanada.

- (1) Bageshri + Darbari
- (2) Malkauns + Darbari
- (3) Bageshri + Nayaki (Bageshri anga)
- (4) Makauns + Nayaki

but all have different Chalans . For Category II we discuss e.g., Bageshri + Darbari. [Different Swaroop of one arag (Mishra) shall be discussed seperately.]

In Aroha Bageshri and in avaroha kanada may be used.

(Bageshri) ध नी सा म , म ध नी ध गम रे सा (Kanada)
(Bageshri) गम ध नी सो म ध नी सो गम रे सा (Kanada)
रे नी सो नी ध सो (Bageshri)
सो ध नी प म ध नी सो रि ध प म प गम रे सा
(Bageshri) (Kanada)

(3) Kafi Kanada : Likewise Kaunsi Kanada, Kafi Kanada has also three different varieties.

- (1) Kafi + Bageshri
- (2) Kafi + Darbari
- (3) Kafi + Nayaki

but in practice most authentic combination is no.3 i.e., Kafi Nayaki. Jaipur; Agra Gharana has opinion that it should be sung/performed with the combination of Kafi and Nayaki but in short like kaunsi Kanada; it is also categorised in Category II as it is a variety of Kanada.

Other Kanada variety/ies in Category II may be listed as follows.

(1) Bageshri Kanada (2) Abhogi Kanada (3) Gaunji Kanada (4) Jayjayvanti Kanada

In Kafi and Nayaki combination the phrase will be created as follows :

म प नी प सो प नी प (Nayaki)
म प घ नी ध प घ म प गुरे गम गुरे सा

(4) Bageshri Kanada : As per Pt. Bhatkhande Bageshri itself is a Kanada Prakar.

Mastreos of Gwalior Gharana are singing this raga with a combination of Bageshri and Kanada.

Purvang is Kanada Uttarang is Bageshri. Shudhha madhyam is a turning point to change the raga.

सा रे सा घ नी सा (Bageshri) सा रे ग, गम रे सा (Kanada)
म गम घ नी ध सा (Bageshri) गम रे सा रे ड सा (Kanada)
म घ नी ध नी सा (Bageshri) गम रे सा (Kanada)
सो रे सो नी ध (Bageshri) म म गम रे सा (Kanada)

(5) Jayant Kanada : (Jayjayvanti Kanada)

This is good combination of Jayjayvanti and Kanada. In begining Jayjayvanti and ending with Kanada.

सा घ निरे रे ग म प (Jayjayvanti) नी प म प गड्ड म रे सा (Kanada)

(6) Gara Kanada : Basically Gara is a Dhoon ugam (based on phrase or tune) raga. In this combination, raga ends with ग म रे सा phrase which is a Kanada phrase.

सा घ नी ग रे (Gara) ग म रे सा (Kanada)

प म ग म रे सा ग रे नि सा गम रे सा
नि प म गम रे ग सा ग रे नि ध प ध नि सा
गम रे सा

Mastreos of Agra Gharana are singing the raga with Vilan bit and Dhnut Khayal.

(7) Abhogi Kanada : Abhogi and its combination with Kanada creates raga Abhogi Kanada. Raga Abhogi is a " Karnataki " and Kanada is a "Hindustani raga". Shudhha madhyam is a turning point to change or turn into other raga.

Abhogi घ सा रे गुरे सा सा रे ध म ध सा

सा रे गम रे सा The phrase गम रे सा is used as a phrase of Kanada with vibrated Komal Gandhar.

In raga Abhogi Ni, Pa are omitted. The Swar Sangati of Komal Nishad and Pancham (with meend) is also a Swara Sangateer used in Kanada, but as both

Swaras are not used in Abhogi so ग म रे सा is used to create Kanada or to show "Kanada Anga" in Abhogi Kanada.

Abhogi : ध सा रे ग रे सा Komal Gandhar is used in simple way but for to show kanada anga its chalan is vakra and with vibrated komal gandhar.

ध सा रे ग म रे सा

(8) Gunji Kanada :

This variety of Kanada is creted by late Pt. Vishnu Digambar Paluskar. It is a combination of three ragas i.e. Malgunji, Bahar and Adana. Generally , Malgunji is used in Poorvang as, रे नि सा रे ग ग म then म ध नि सा ध नि सा रे नि सा as Bahar and then रे नि सा नि द ध नि प as Adana. Sometimes Bahar is used in Poorvang and Adana in Uttarang ending with Malgunji in Poorvang. This is an intellectual combination which Late Pt. Vinayak rao patwardhan and Late Pt. D.V. Paluskar, illustrious son of Late Pt. VishnuDigambarji used to sing. The Raga swaroop is like this,

म प ग म रे सा (Kanada as part of Adana) रे नि सा रे ग रे ग म (Malgunji) म प ध नि प सा ध नि प (Adana) ग म ध नि सा नि सा (Bahar) ग म रे सा, रे नि सा ध ध नि प (Adana) नि सा नि सा रे सा नि सा नि ध ध नि सा नि प म म प नि प म ग म (Bahar) रे सा नि सा रे ग रे ग म (Malgunji)प ग म रे सा (Kanada).

The combination is a piece of the intellectuality but at present it is not sung by the performers and so this variety of the Mishra Raga is nearly extinguished.

CATEGORY II : Malhar Combination

- (1) Gaud Malhar : Gaud and malhar combination .

Generally in Purvang Gaud and in uttarang malhar. Shudhdha madhyam is a turning point to change the other raga or to combine with other raga.

सा रे ग म ग रे ग सा रे सा (Gaud) म रे प ड ध नी प (Malhar)
ग प म ग ग म ग रे ग or म प म, ग रे ग, रे सा नी सा

In Gaud malahr phrases of shudhdha malhar are to be seen, i.e. सा रे म म प ध सो ध प म if it combines with Gaud i.e. रे ग सा रे म, म प म ग रे ग रे म ग रे सा and म रे, रे प Swar Sangatees are to be used to show Malhar Anga.

In short the combination of Gaud and Shudhdha malhar gives us Gaud malhar.

- (2) Jayant Malhar : Here Miya malhar is used as a malhar with Jay Jayvanti.

सा ध नि रे (Jay Jayvanti) प रे/रे प ग म रे सा (Malhar)

नि ध नि सा (Malhar) ध नि रे (Jay Jayvanti)

रे ग म प (Jay Jayvanti) ग म रे सा नि ध नि सा (Miya malhar)

म रे प म प नि ध नि सो (Malhar) ध नि रे (Jay Jayvanti)

This raga has wide flexibility. One after other phrases we can use i.e. Miya Malhar - Jay jayvanti or jay jayvanti - Miya mallhar. It has a 50% combination of two ragas. Disciples of late Sh. Vinayakrao Patwardhan are used to sing this raga nicely.

- (3) Nat Malhar : Raga Nat (Shudhdha) and Miya Malhar or Gaud malhar combination.

- (1) Raga Nat and Raga Miya Malhar :

सा रे रे ग म ग रे सा (Nat) नि ध नि सा (Malhar)

म ग म रे सा (Nat) म रे प म प नि ध नि सो (Malhar)

- (2) Raga Nat and Raga Gaud Malhar :

सा रे रे ग म ग म रे सा म प घ ड नि प (Gaud Malhar) म ग म रे सा (Nat)

- (3) Kanada Malhar : Kanada (Darbari) and Miya Malhar combination.

ध नि रे सा (Darbari kanada) रे म रे प ग म रे सा (Malhar)

म प ध नि सो (Darbari Kanada) रे नि ध नि सो (Malhar)

सो ध नि प (Darbari Kanada) म प ग्म रे सा नि ध नी सा (Malhar)

- (4) Kedar Malhar : Kedar and Miya Malhar combination.

Purvang - Kedar, Uttarang Miya malhar. Madhyam is a turning point to change or to combine with other raga.

सा रे सा म रे सा (Kedar) नी ध नी सा रे सा (Miya Malhar)

सा म मा प ध प म (Kedar) म रे प नी ध नी सो (Miya malhar)

सो मे सो रे सो (Kedar) रे सो रे सो ध नि प (Miya Malhar)

मा प ध प म, सा रे सा (Kedar)

- (5) Des Malhar : According to Ustad AliAkabar Khan Saheb Des itself is Malhar. In practice so many Bandishes have been composed or have a theme of rainy season. This is a little light variety derived from raga Sorath. Sorath has म रे and रे प swara sangatees showing Malhar anga. Sorath is very much nearer to Malhar. Also some mastreos are used to sing a combination of Des and Gaud malhar , Des with nat malhar too.

- (1) Des + Malhar :

रे ग ड नी सा (Des) नि ध नि सा (Malhar)

रे म प नी ध प (Des) म प नी ध नी सा (Malhar)

सो नी ध प ध म ग रे (Des) रे प ग्म रे सा (Malhar)

- (2) Des + Gaud Malhar :

सा रे म प ध म ग रे ग नी सा (Des) म प ध सो ध प म (Gaud Malhar)

ध म ग रे ग नि सा (Des) रे ग रे ग म म (Gaud Malhar)

- (3) Des + NatMalhar :

सा रे म प ध म ग रे रे रे ग ग म रे प (Des) ग म रे सा नी ध नी सा (Nat Malhar)

In this way we may have combinations like Sarang Malhar, Nayaki Malhar, Kamod Malhar, Desi malhar etc.

Now combination of Bhairav :

- (1) Nat Bhairav : In Purvang Nat and in Uttarang Bhairav. This structure is fixed in this raga

सा रे ग म रे सा (Nat) सा ध ड प (Bhairav)

म प ध् नी सा (Bhairav) रे ग म ग म रे सा (Nat) ॐ गी म् ६ नी सा (Bhairav)

ग म ध् ड्ड प (Bhairav) म प म ग म रे सा (Nat)

म प ध् ड्ड नि सो (Bhairav) सो रे ग गे मे रे सा (Nat)

सो नि सो ध् ध् प (Bhairav) म प म ग म रे सा (Nat)

Good combination. Almost all artists (Singer or Instrumentalists) are performing this raga. It is very much popular in today's Hindustani music.

- (2) Kausi Bhairav : This is a combination of Malkauns and Bhairav. In Purvang Bhairav and in Uttarang Malkauns should be there.

सा रे सा - ग म रे सा (Bhairav) सा नी ध् म, ध् नी सा (Malkauns)

ग म ध् ध् प (Bhairav) म ध् नी ध् नी सो (Malkauns)

सां रे गं मं रे सां (Bhairav) सो नी ध् म् ध् नी ध् म (Malkauns)

प ध् प म प, म, ग म रे सा (Bhairav)

Second variety : Bageshri Anga in place of malkauns

सा रे सा - ग म रे सा (Bhairav) सा नी ध् म, ध् नी सा (Bageshri)

ग म ध् ध् प (Bhairav) म ध् नी ध् नी सो (Bageshri)

सां रे गं मं रे सां (Bhairav) सो नी ध्, नी ध् म (Bageshri)

ग म प ध् प म ग म रे सा (Bhairav)

- (3) Jaun Bhairav : Jaunpuri and Bhairav combination

Jaunpuri - [म प नी ध् प म प ध् प म प ग रे सा, रे म प]

Pancham is turning point to change the raga.

सा रे म प ध् प (Jaunpuri) म प ग म रे सा (Bhairav)

म प ध् प म प ग रे म प (Jaunpuri) म प ध् सो, नी ध् प (Bhairav)

म प ध् नी सो रे सो (Jaunpuri) सो नी ध् प, म प ध् प, म प ग म रे सा (Bhairav)

- (4) Lalit Bhairav : Lalit and Bhairav combination (Lalit of Komal Dhaivat).

Shudhdha madhyam is a turning point to change the raga.

नि॒ रे॑ ग म मा म ग (Lalit) ग म रे॑ सा (Bhairav)

नि॒ रे॑ ग मा म ग (Lalit) ग म धू॒ ह प (Bhairav) ग म रे॑ सा (Bhairav)

मा ह॒ भा ह॒ सो ऽ (Lalit) सो रे॑ गे मे॒ ङे सो (Bhairav)

सो नि॒ रे॑ रि धू॒ म धू॒ मा म (Lalit) ग म धू॒ ह प (Bhairav) ग म मा म ग (Lalit)

ग म ह॒ प (Bhairav)

In Category II we may have also some combinations with Bilaval which are as follows :

(1) Yamani Bilaval or Yamini Bilaval :

Raga Yaman Bilaval is a combination of Yamani (Yaman Kalyan) and Bilaval.

Pancham Swara is a turning point.

ग रे सा नि॒ सा रे ग, नि॒ रे ग रे ग रे सा (Yaman) म ग प ध नि॒ ध प, सा नि॒ ध प (Bilaval) ध मे प ग, मे प ध नि॒ ध प, मे प गे, ध मे प (Yeman) म ग रे ग म रे सा (Bilaval) प नि॒ ध नि॒ सो, म ग प, नि॒ ध नि॒ सा (Bilaval) नि॒ रे ग रे सा नि॒ ध प, रे सा नि॒ ध नि॒ ध प, (Yeman) म ग रे ग प ध नि॒ सा (Bilaval) नि॒ ध प मे प (Yeman) ग म ग रे ग म रे सा (Bilaval) मे प ध नि॒ सा (Yeman) प म ग रे ग रे सा (Bilaval) नि॒ सा रे ग रे सा नि॒, सा रे ग (Yeman)

Yeman Bilaval and Deogiri Bilaval are two different varieties which are to be maintained properly. The practice (practical) by the performers have created unnecessary dispute in these two varieties.

(1) Deogiri Bilaval - Combination of Shudhdha kalyan and Attarya Bilaval

(2) Yeman Bilaval - Combination of Yeman and Bilaval.

(2) Nat Bilaval : Nat and Bilaval combination.

Aroha - First segment Nat and second segment Bilaval. Avaroha Purvardha - Nat and Uttaradh - Bilaval.

सा रे रे ग ग म म प प म म ग म रे सा (Nat) सा ग रे ग प म ग सा रे सा (Bilaval)

सा रे रे ग ग म म प (Nat) ध ग म ग म रे सा (Bilaval)

प सा रे सा (Nat) ग रे ग प म ग म रे सा (Bilaval)

ग रे ग प ध नी सा (Bilaval) रे सो नी सो, सो नी ध नी प (Nat)

प ध ग (Bilaval) रे ग म ग रे ग सा रे ग (Nat)

(3) Jayant Bilaval : Jayjayvanti and Bilaval combination (Jay Jay Bilaval)

In Aroha first segment i.e. Purvardh jayjayvanti and second segment Uttardh Bilaval.

[Here Alhaiya Bilaval may be used as both Jayjayvanti and Alhaiya Bilaval has Komal Nishad.]

In Avaroha first segment Purvardh Jayjayvanti and second segment Uttardh is Bilaval.

सा, पूरे (Jayjayvanti) रे ग ग प म ग रे सा (Bilaval)

रे ग , रे ग म प (Jayjayvanti) ग प ध नी सो (Bilaval)

सो धू निरे (Jayjayvanti) मे मे गे रे ग सो (Bilaval)

सो नि ध प (Jayjayvanti) ग रे ग प ध नि ध प (Bilaval)

प ध ग (Bilaval) रे ग म ग रे ग रे सा (Jayjayvanti)

In this way other Bilaval combinations may be categorised like Hami-Bilaval, Gaud Bilaval, Bhoop Bilaval etc. - these ragas may be categorised in Category II.

Category III

In this category we can find that those ragas can be categorised in which the first name is given to the raga which is prominent and, the other name is used/ given to that raga is non-specific i.e., either name of Creator or other name. From the other name we do not have any idea that which raga is used for the combination or mixture.

Malhar Bhairav Todi Kanada Sarang Bilaval Kedar ragas have such variety of mix/ Mishraraga. We will analyse some of them.

Malhar :

(1) Soor Malhar :

From its name we may have impression that it might be created by Bhakta Kavi Soordas. Infact it is combination of Brindavani Sarang and Malhar.

नी सा रे सा (Sarang) म रे प (Malhar) म प नी सो (Sarang)
सो नि ध म प नि ध प (SoorMalhar) म प नि प म रे (Sarang) म, नि रे सा (Malhar)

Some of the experts like Sh. Babubhai Andhariya; Sh. Jaysukhlal Shah etc. have opinion that it is a combination of Sarang Malhar with Sorath Anga.

सो नि ध - This is a Sorath Anga what they believe. Of course it is a pleasant combination.

(2) Meera Malhar :

Like Soor Malhar this raga also is believed to be created by Bhakta - Kaviyatri Meerabai.

Late Pt. Jaysukhlal Shah has stated in his book "Malhar ke Prakar" on page 175 that it is created by the daughter of Sh. Ramdas Nayak Named Meerabai.

This raga has too many different opinions regarding its tonal structure but the accepted tonal structure in general, as follows :-

It is a combination of Miya malhar and adana. Some time it has a shadow of Raga Des.

Its identical phrase (Pakad) :-

म रे, सा रे नि सा, ग म र प , नि ध नि सो, ध नि प ग म, रे म प ध म प

Aroha :- म रे, सा रे नि सा, ग म रे, प नि ध नि सो,

Avaroha :- सो, ध नि प म प ग म, रे म प ध म प, ग, म रे, सा Adana :- सो ध नि प

[Here we may say that according to Pt. Sh. Vinayak rao Patwardhan Raga Vignana, Part 4, page 64 the phrase is Kanada. He believes that it is a combination of Miya Malhar and Kanada]

(3) Ramdasi malhar;

It is a creation of Pt. Ramdas Naik. It is also one of the varieties of Malhar.

It has both the Gandhars and Nishads. It has a combination of Gaud Malhar and Shahana Kanada. [Of course ragas like SurMalhar, Ramdasi Malhar, Meerá Malhar, Dholiya Malhar have different opinions about their tonal structure].

Aroha :- सा रे ग्म म रे प प ध नि सो Avaroha :- सो, नि ध नि प म प ग्म रे सा

If we look at the aroha - avaroha we find phrases like सा रे ग म, रे ग म, which shows raga Gaud Malhar. Phrases like सो नि ध प म प ग्म रे सा shows Shahana - Shahana Kanada and म रे प , or रे प shows malhar Anga.

(4) Dhooliya Malhar or Dhoondhiya Malhar :-

It is an offscoure raga or type of Malhar. It is a combination of Malhar with Sorath but also have Sorath Kanada and Brindavani Sarang. The name does not show any specification.

Aroha :- सा रे म , म प, नि सा Avaroha :- सो नि म प, नि ध प म रे, रे ग सा रे, म प ग्म म रे, सा

Pakad :- म रे, रे ग सा रे, म प सो, नि ध नि प, नि म प म रे प, ग्म रे सा

Now let us analyse aroha - avaroha

1) Phrase सा म रे प - shows Malhar Anga

2) Phrase ग्म म रे सा - Malhar Anga. Here one confusion is that if we do not give any pause (nyas) on Komal Gandhar it wil look like Kanada (with ग vibration) or Bahar Anga.

3) Phrase रे ग सा रे म प - shows Sorath Anga

4) Phrase नि म प म रे - shows Sarang Anga

5) Phrase म प सो - shows Sorath Anga

Such ragas should be studied through the analysis of the Bandish(Composition)

(5) Charajuki Malhar :

It is one of the varieties of Malhar. It has also different opinions about tonal structure and it is a rare variety of Malhar.

Aroha :- सा म रे प नि नी सो

Avaroha :- सो प ध प, मग् मग् म प म ड रे सो

This is given in Raga Vignan which states that it is a combination of Desi and Malhar. The phrase सो प ध् प shows Desi anga with नि नी सो Malhar anga.

The other opinion given in Malhar Ke Prakar by Late Sh. Jaysukhlal Shah is as follows :-

It has Malhar with Kanada, Sorath and Barawa.

Aroha :- सा म रे म प नि सो

Avaroha :- सो नि ध प म रे, म प ग रे ग सा

Pakad (Chalan) :- ध प सो नि ध प ग, ग रे ग सा, म रे म, रे प, नि म प, ग म रे, रे ग सा

(1) Phrase : रे म रे प म रे shows Malhar Anga.

(2) Phrase : रे ग सा shows Barawa Anga.

Chanchalas Malhar :

It is a Malhar prakar. No meaning is found for चंचलस . It is a combination of Malhar and Kanada having some shadows of Sarang and Megh.

सा म रे प (Malhar) म रे, सा रे सा (Megh)

नी रे सा ग् म रे सा (Kanada) म प सो नी म प सो (Kanada)

म प नी सो रे सो (Sarang) नी सो प नी म प सो (Kanada) म रे प ग् रे ड सा (Malhar)

(6) Rupa Manajri Malhar :

It is a malhar variety which has combination of Malhar Des and Zinzoti. Its tonal structure is nice so it is called Rupa manjari Malhar.

Aroha :- सा रे म, प, सो नि सो

२तो नि धि क म प
Avaroha :- म ग म रे म नि सा

Pakad :- प म ग रे सा नि ध प

(1) Phrase सो नि ध नि म प shows malhar Anga

(2) Phrase म ग म ग रे ग नि सा shows Des Anga

(3) Phrase प म ग रे सा नि ध प shows Zinzoti Anga

(4) Phrase सा रे म रे प shows Malhar Anga

(7) Tribhuvan Malhar :

It is a creation of Late, Sh. Jaysukhlal Shah in the memory of his late father Shri Tribhuvandas Shah. It is a malhar Variety. It can be elaborated in all three octaves so it is also named as tribhuvan Malhar. Basically it has MiyaMalhar, GaudMalhar and Shudhdha Malhar. It has also a shadow of Jog, Ramdasi and Malgunji.

नि ध नि, सा, ध नि सा, नि म प नि ध नि ध नि सो, MiyaMalhar, सा रे ग म ग म रे प Malhar(Gaud)

रे सा म रे प म नि मु सो नि रें सो Shudhdha Malhar having Sarang Anga

It has ग म रे सा phrase but ग is not vibrated as it is in Kanada Anga.

Aroha :- सो नि ध नि सा, सा ग, रे ग, म, म रे प, म प, नि ध नि नि सो

Avaroha :- सो नि ध नि प, म प ग म रे प, ग रे ग, सा नि ध नि सा

Chalan(Pakad) :- प म ग म ग सा नि ध नि सा रे ग म, म रे प,

म प ध नि सो नि प ग, नि सा रे ग म

ग सा नि, ध नि सा रे ग म ग डे सा

रे नि सा रे ग म

(1) Phrase : सा ग रे ग म, रे नि सा रे ग म shows raga Malgunji

(2) Phrase : प म ग ग सा shows raga Jog

(3) Phrase : सो नि ध नि प shows Shahana which occurs in Rmdasi Malhar

(4) Phrase : सा रे ग म ग म रे प shows GaudMalhar

(5) Phrase : नि ध नि सो shows raga MiayMalhar

(8) Kolu Malhar :

This is also Malhar Prakar having MaghMalhar Adana and Bhairav Combination.

Aroha : सा रे म रे प नि म प नि सो

Avaroha : सो, ध नि प म प ग म रे ड सा

Pakad : सा म रे प, नि म प सो ध नि प, म प ग रे ड सा

(1) Phrase : सा रे म रे प नि म प नि सो shows MeghMalhar

(2) Phrase : निम प सो ध नि प shows Adana Anga

(3) Phrase : ग म रे ड सा shows Bhairav Anga

(9) Gandhi Malhar :

It is a creation of late Pt. Kumar Gandharva

It contains a shadow of Shudhdha kalyan and combination of Allaiha Bilaval with MiyaMalhar.

As given in his cassettes no. HMV STC 04B 7587 i.e.

"In this Submelody of Malhar, the maestro uses both "Gandhars" like the main melody. The other notes in this raga are Shudhdha Rishabha, Madhyam and Dhaivat and both Nishad. The aroha and avaroha are vakra. The shudhdha Gandhar is the pivotal note that gives sublime dignified poise to this raga."

The tonal structure of the raga :-

1) सा ध प ग, म रे प ग् डड म रे सा

2) म रे प, म प नि ध नि सो ध गु ग रे ग प ध ग म ग डड रे सा

3) ग म रे प नि ध नि सो सो ध नि प ग रे ग प ध ग म रे डड प ग् डड म रे सा

The Phrases

1) सा ध प ग - shows shudhdha Kalyan

2) ग् म रे प - shows MiyaMalhar

3) सो रे ग प ध ग - shows Allaiya Bilaval

4) ग रे ग प ध ग - shows Allaiya Bilaval

5) रे डड प म प नि ध नि सो - shows MiyaMalhar

[Phrase no. 1 Pt. had sung only in starting of the raga]

Kalyan Prakar :

(1) Raga Shubha Kalyan :

According to late Pt. Sh. Vinayakrao Patwardhan in Rag Vignana, page 66, it is a variety of Kalyan omitting Tivra Madhyam from Kalyan i.e. ग प ध नी ध प with ग प रे सा of Kalyan Phrase (we may say Shudhdha kalyan) The aalap should be ended with.

This combination is known as Raga Jansamohini. In other words we may call it Kala Kalyan i.e. combination of Kayan and Kalavati.

Aroha :- सा रे ग प, ध नि सो

Avaroha :- सो नि ध प ग प रे सा नि ध नि सा

Pakad :- ग प ध नि ध प ग प रे सा or ग प रे नि ध नि सा

(1) Phrase ग प ध नि ध प shows Raga Kalavati

(2) Phrase ग प रे सा shows Shudhdha kayan anga.

From the name we may have impression that there should be raga like Shubh, but there is no such raga in existence.

(2) Shyam Kayan :

It is a Kalyan variety but there is no such raga like Shyam. It is a combination of Shudhdha Sarang Kamod and Kayan.

In fact it should be identified as a Kamod Kalyan or Shyam Kamod. This is an opinion of Prof. Sh. N.V.Patwardhan.

The tonal structure which is in practice; we are imposing the phrase of kalyan or we are interpreting म प नी नी सो phrase as a Kalyan phrase.

The Arohi structure looks like Shudhdha Sarang. But, there is no specific Anga of Shudhdha Sarang. It is a clear, traditional and popular raga of kalyan Thate. Shree Shyam Kalyan मे प ध मे प, नि ध प ध मे प, सां ध नि मे प, म् ध प, ध मे प, सां नि ध नि मे प, मे प ध नि मे प are the phrases which are used as kalyan.

(3) GaneshKalyan :

It is a variety of Kalyan but the name Ganesh has no musical significance i.e. the raga having a name Ganesh is not in practice. The creator might had given this name to respect lord Ganesh.

This raga is a combination of Marubuhag and Kalyan. In Purvang raga Marubihag and in uttarang raga Kalyan.

[सा ग मा प मा ग रे ध नी रे सा]

सा ग मा प (Marubihag) मा ध नी ध सो (Kalyan)

सो नि ध प (Kalyan) प मा ग, मा ग रे सा (Marubihag)

Bilaval Prakar :

(1) Shukla Bilaval :

It is a variety of Bilaval but there is no independent raga like Shukla which is used to create Shukla Bilaval. Infact this is a combination of Khamaj and Bilaval.

It's common chalan is as follows :

Aroha :- सा ग म प, ग म प ध नी सो

Avaroha :- सो नि ध प, ध म ग रे ग प म ग रे सा

Prakar :- ग म प ध नी ध प ग प म ग ग, रे सा

(1) Phrase सा ग म प shows Khamaj anga.

(2) Phrase ग रे ग प म ग shows Bilaval Anga.

(3) Phrase सो नि ध प shows Khamaj anga

(4) Phrase ग म प ध नी ध प shows Khamaj anga.

Raga Shukla Bilaval has also disputed tonal structure but majority experts have recognised as a combination of Khamaj and Bilaval.

(2) Kukubh Bilaval :

It is very disputed Bilabal prakar. In books it is described that it has a shadow of raga Jayjayvanti on raga Bilaval but if we listen to the record of Ustad Vilayat Hussain Khan Saheb of agra Gharana we will find Jayjayvanti shadow on Bilaval (तेरो रंगरूप). This bandish gives a shadow of raga GaudMalhar(littlebit) , khamaj too.

In Raga Vignan part 4, page no. 159, Pt V.N.Patwardhan has described this raga as follows.

Aroha :- सा रे ग प नि ध नि सो

Avaroha :- सो नी ध नि ध प म ग म रे सा सा रे, सा

Pakad :- ग रे ग प म ग रे ग सा रे

(1) Phrase सो नि ध नि ध प shows Bilaval anga.

(2) Phrase सा नि ध प म ग रे ग सा रे shows Jayjayvanti

(3) Phrase ग प नि ध नि सो shows Bilaval anga.

(3) Devgiri Bilaval :

It is a Bilaval Prakar with two disputes .One opinion believes that it is a combination of Kalyan with Alhaiya Bilaval. Another opinion believes that it is a combination of ShudhdhaKalyan and Bilaval. To my opinion it is a combination of ShudhdhaKalyan and Bilaval. Because we have already YaminiBilaval which is a nice combination of Yamankalyan and Bilaval. Of course experts like Sh. V.N.Patwardhan has also given compositions in D.Bilaval having Yamankalyan anga. But he has also given an opinion that some of experts believe that it should be a ShudhdhaKalyan with Bilaval.

सा नि ध प ध नि ड सा (ShudhdhaKalyan) ग प म ग रे सा (Bilaval)

सी रे ग, रे ग रे सा (ShudhdhaKalyan) ग रे ग प ध नी सो (Bilaval)

सो नि ध नी ध प (A.Bilaval) ग प ध नी ध प (Bilaval) ग प रे सा(ShudhdhaKalyan)

(4) AlhaiyaBiava :

Of course it is not at all a mishra raga. There is no such raga like alhaiya in existence. Actually Komal Nishad is used in avarohi anga in raga Bilaval. It (Ko Ni) is used as a viavdi swar but it gives some more beauty to rag Bilaval. This raga is not a combination of raga alhaiya and Bilaval. But today in practice we know A.Bilaval as foremost and popular Bilaval variety. "The word "Alhaiya" might be used for Allah and from that the word Alhaiya has come in praactice". - (Dr. Tekse, 164).

सा रे ग रे ग प ध नी सो (Bilaval)

सो नि ध नि ध प ग प ध नी सो नि ध नि ध प ग प म ग रे सा (Alhaiya Bilaval)

(5) Sarpada Bilaval :

It is a combination of Bilaval with GaudMalhar.

According to Pt. V.N.Patwardhan (Raga Vignana, Part 8, Page no. 151)

"राग अल्हैया बिलावल और गौड मल्हार के मेल से हुआ है इसके ऊत्तरांगमें अल्हैया बिलावल और पूर्वांगमें गौड मल्हार का अंग लिया जाता है"

Meaning to say that it has a combination of Raga GaudMalhar and allahiya Bilaval in purvang and uttarang respectively.

According to Prof. K.G.Ginde and Prof. V.R.Athawale it contains GaudMalhar and Bilaval but ome of the bandish contains contains Bihag anga too.(वाशी संगीत शिबिर कैसेटस् , Vol. 4)

सा रे ग म प म ग रे ग प ध ग म ग रे ग सा

रे ग प, ध नि सो सो ध प म ग रे ग सा

Here सा रे ग म and सो ध प म shows GaudMalahr whereas रे ग प ध ग रे ग प, ध नि सा shows Bilaval

Both Prof. Atahwale and Ginde say that in such raga, the elaboration of particular raga should be done as bandish suggests.

Kanada Prakar :

(1) Revati Kanada :

From the name of this raga it looks like that it is a combination of Revati and Kanada but in practice there is no existence of such raga like revati. "It is a hypothesis that it might be created by singer whose name was Revati." or It might be a name of goddess."

But looking to the tonal structure of a raga it has a raga Desi in purvang and in uttarang Shahana.

Desi is prominent in RevatiKanada.

Chalan :

सा रे सा, सा नि सा

रे म प ग म रे सा

रे म प रे म प ध म प (Desi)

प ग (Desi) म प ग म प ध ड ड नि प (Shahana)

रे म प ध म प (Desi) नी म प ध नी म प सो ध नी प (Shahana)

सो नि ध नि म प म प ग म रे सा (Shahana Kanada Anga Prakar)

(2) Darbari Kanada :

It looks like a combination of Darbari and Kanada. It is a creation of Miya Tansen. Most of the experts of music field believe that it is a base kanada "but in all compositions of Swami Haridas, Guru of Miya Tansen we wil not find ant composition in raga Darbari."(2)

"It is a derivative of Raga karnat and propagated by Miya Tansen in the court of Lord Akabar."(3)

"Miya Tansen has sung this raga in presence of court members of Lord Akabar hence it was named as a Darbari Kanada." (4)

It is an indepeendent raga having no combination, but it has prominence of kanada anga i.e. ग म रे सा and म प ध ड नि सा

Chalan :

सा नि॒सा रे सा ध॒ Darbari सा नि॒सां रे सा ध॒ नि॒प Kanada

म॒ प॒ ध॒ नि॒सा Darbari सा रे सा रे ग॒ म रे सा Kanada

ग॒ ध॒ vibrated ग is also vibrated ध॒ is also vibrated

According to late Pt. Bhatkande (Bhatkhande Sangeet Shahstra, Vol. 4, Pagee 565)

"Court Musician Miya Tansen had sung raga kanada with new - different style (or anga) which was very much liked by Akbar. hence it was known as Darbari Kanada."

All the scholars of that particular period and there before period like Bhabhatt Shreenivas Pundarik, Shreekanth Lochan Pandit, Pundarik had accepted "Karnat" to kanada and now known as Darbari kanada." [To me it is not a mishra raga].

(3) Hussaini kanada :

"It is a creation of Ustad Bahadur Hussain. There is no such independent raga like Hussaini. It is a variety of Kanada having Gandhar Nishad Komal and rest are Shudhdha swaras. Jaipur Gharana tradition has a variety of this Kanada using two dhaivat and Chadi Nishad" (Prof. V.R.Athawale, cassette Kanada Prakar)

सा रे ग॒ डड म रे सा (Kanada) म प ध नि॒ सा (Hussaini)

प ग॒ म रे सा (Kanada) म प ध नि॒ सा (Hussaini)

Some experts have an opinion that Deviation of Komal dhaivat to shudhdha Dhaivat in Darbari creates Hussaini Kanada but there are other Kanada varieties like Raisa, Gara, Shahana having Shudhdha Dhaivat so this particular opinion about deviation of Komall Dhaivat is not scientific one.

Jaipur gharana : How there are ellaborate Hussaini Kanada using two dhaivat

ग॒ म रे सा सा रे ग॒ म रे सा

सा ध॒ नि॒प म प ध ड नि॒ सा

म प धू डड नि॒ ध॒ नि॒प म प ध नि॒ ध॒ नि॒प

म प ध नि॒ सो रे ध॒ नि॒प म प ध ड नि॒ सो- ध॒ नि॒प ग॒ म रे सा

[This has reefernce from the cassette "Kanada Prakar" by ABGM expert Sh. V. R Athawale]

This has reference from the cassette "Kanada Prakar" by ABGM Expert Prof. Sh. V. R. Athawale]

(4) Raisa Kanada :

In practice there is no such raga like Raisa.

According to Dr. Shanker Ganesh Tenkashe in his book "Navraga Nirmiti" , page 156 Raisa means like king: Honour given to particullar as a King

This particular vairyety of Kanada is popular by Jaipur and agra gharana.

It is an excellence combination of Darbari Nayaki and Shahana.

सा रे ग् डड म रे सा (Darbari)

रे डड सा नि सा रे ग् म प, (Darbari) ग् म ध डड नि प (Shahana) नि डड प म प (Nayaki) प
ग् ड म रे सा

सा रे ग् ड म प ड ध ड नि पु नि पु ग् म म प
प ध ध नि ध नि पु

नि मु प ग् म रे सा

म प ध नि सो नि ध नि पु नि मु प ग् म रे सा

According to late Pt. Vinayakrao Patwardhan the pakad for Rayasa kanada is (Raga Vignana 7. page 89)

(5) Nayaki Kanada :

It is a creation of Gopal Nayak, a court musician of Sultan Allauddin Khilji. Dhaivat is totally ommitted in this raga. If we minutely observe this raga is a combination of three ragangs like Darbari, malhar and sarang.(Some of Bandish does not have malhar anga).

According to late Ustad Vilayat Hussain Khan Saheb, "It is a basic Kanada". He gave the justification as under.

(As we have discussed in Darbari Kanada) Gopal Nayak ahd created this raga before Tansen had created Darbari kanada. Swami Haridasji; Guru of Tansen had never composed any kriti in raga Darbari so that in temple music which is known today as Haveli Sangeet only Nayaki Kanada was used for to complete Pad or kriti or Bhajan.

So that in raga Kausi Kanada old mastreos were using nayaki Anga than Darbari."

[This has been told by Prof. N.V.Patwardhan at Baroda on 17/12/88 while teaching us raga Kausi Kanada]

Chalan :

- 1) नि नि सा रे रे ग ड म रे सा Darbari
- 2) रेडप नि म् प मग मग् म Malhar
- 3) म प नि प नि सो, नि सा रे सा Sarang

(To me here we should use the word Madhamadi Sarang instead of Sarang as there is no existence of Shudhdha Nishad in nayaki Kanada)

According to Pt. Ramashray Jha :

"It is a Triveni Sangam of mainly three Raganga that is Darbari, Malhar and Sarang". (Ref : Abhinav Gitanjali, Part II , page 21)

CATEGORY IV :

We have mishra ragas in practice like Maligaura, triveni, Jog. From their names we do not have any idea that which ragas are used to create the particular raga? Such created ragas are categorised in forth category.

Some of ragas which are classified in fourth category :

(1) Khambhavati (2) Triveni (3) Maligaura (4) Jog (5) Parmeshwari (6) Bahar (7) Sazgiri (8) Bhatiyar (9) Gaugeswari (10) Rangeshwari (11) Narayani etc.

(1) Khambhavati : It is a combination (or mixture) of three ragas i.e. Khamaj, Zinzoti and Mand

Aroha : सा रे म प ध नि प ध सो

Avaroha : सो नि ध प ध म प ग म सा

Pakad : रे म प , ध नि ध प ध म, प ग म सा

From Aroha : सा रे म प म प ध नि प ध सो Zinzoti

From Avaroha : सो नि ध प ध म ग Khamaj and avroha is combined with phrase like प ध म ग म which is a phrase of raga Mand.

The phrase ग म सा is typical phrase of raga Khambhavati.

(2) Triveni : It is a rare raga and combination of Jayat Bibhas and Shree raga. It can be performed at evening time. (sunset time).

सा ग प (Jayat) ग प ध ड प (Bibhas) प ध प सो (Jayat) सो रे नि ध प (Shree)

ग प ध प ध ग प (Bibhas) प रे ग रे सा (Shree)

(3) Jog : It is a combination of Tilang and Malkauns.

सा नि प (Tilang) प नि नि सा (Tilang)

सा ग ग सा सा ग म (Tilang) ग म ग सा (Malkauns)

सा ग म प ग म (Tilang) सा (Malkauns)

म प नि प ग म (Tilang) म प नि प सो (Tilang) or म प नि सो | सो नि गे सा (Malkauns)

सो नि प ग म (Tilang) ग म प नि प ग म (Tilang) ग म ग सा Malkauns

Here ग म ग सा or ग म ग नि ग सा is a typical phrase of raga Jog.

(4) **Saheli** : From its name we do not have idea whether it is an independent raga, shadow raga or mishra raga ? In fact it is a combination of Miyaki Todi and Ramakali. It may be a variety of Todi. In Aroha Miyaki Todi and in Avaroha (purvang) Ramakali and in uttarang Todi is used.

In Miyaki Todi the phrase of Ramakali मा प ध्नि ध्प is used (or combined).

An identical phrase of this raga is मा प ध्नि ध्प मा ग् रे ग् सा

सा रे ग् रे सा (Todi) मा प ध्नि ध्प (Ramkali)

ध् नी सा रे ग् रे सा (Todi) रे ग् मा ध् प (Todi)

मा प ध्नि ध्प (Ramkali) मा ध्नि सो (Todi)

सो रे ग् रे ग् रे सा (Todi) सो नि ध् प (Todi)

सो रे ग् रे सो नि ध् प (Miyaki Todi) मा प ध्नि ध्प (Ramkali) प रे ग् रे सा (Todi)

(5) **Bahar** : It is an excellent and sweet combination (mixture) of Malhar Kanada and Bageshri but now a days it has an identity of an independent raga.

सा म म प ग् म ध्नि सो (Bageshri) ध्नि सां रें सां , नि ध्नि सो (Kanada)

ग् म रें सां (Kanada) नी ध् नी सो नी प म प

ग् म ध् नी सो रें सो (Bageshri)

नी ध् नी सां नी प (Kanada) म प ग् रे सां (Kanada)

Here ग् is not vibrated (अंदोलित) as it is performed in other Kanada varieties.

(6) **Gandhari** : This seems to be a combination of Jaunpuri and Bilaskhani Todi. [In aroha Jaunpuri and Avaroha Bilaskhani Todi]

सा रे म प ध् प (Jaunpuri) ध् म ग् रे ग् रे सा सा रे नि ध् प (Bilaskhani)

म प ध् नी सा रे म प ध् प (Jaunpuri) ध् म ग् रे ग् रे सा (Bilaskhani)

म प ध् नी सो (Jaunpuri) सो रे नी ध् सो (Bilaskhani) रे नी ध् म ग् रे ग् रे सा

It is known also as Gandhari Todi too.

(7) **Malgunji** : From its name like other ragas i.e. Bahar, Triveni , Jog we do not have any idea about its structure or any identification i.e. which ragas are used to create this raga, whether this ragas is a shadow raga, mix raga or pure raga?

Identical phrase :- ग म ग्रे सा नि सा ध नि सा ग म

सा नि ध नि सा (Rageshri) म ग रे सा (Bageshri) सा ग्रे ड ग म ग्रे सा

ध नि सा ग म (Rageshri) ग म ध नि सो (Bageshri)

[सो नि ध प म ग म प म म ग रे सा सा नि ध नि सा ग म रे ग म ग्रे सा]

(8) **Maliguara** : It is a combination of Shree and Puriya raga [Purvang Shree and uttarang Puriya]

सा रे ड प रे ग रे सा (Shree) मा ध नि रे सा (Puriya)

रे ड ड प (Shree) मा ध सो (Puriya) रे ष रे ड सो (Shree) रे ड प रे ग रे सा

नि ध नि मा ग (Puriya) रे ड ड प रे ग (Shree) नि मा ग रे सा (Puriya)

(9) **Sagar** : It is a creation of Pt. C.R. Vyas. It has combination of morning and evening ragas, i.e. Vibhas Kalavati and Ahir Bhairav.

सा रे ग प (Vibhas) ग प ध नि ध प (Kalavati) ध नि रे सा (AhirBhairav)

सो नि ध प (AhirBhairav and Kalavati) ग प ध नि ध प (Kalavati) ग प रे सा (Vibhas)